COMIX WORLD 201, © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: $6 for 24, $11 for 48. Logo by Larry Todd, author/illustrator of IT'S A DOG'S LIFE. Larry was present at Creation Con and he told me the story of DR. ATOMIC 7. The book will be out in a couple of years. Upper right is the splash page for VAMPIRONICA. This was done in 1973 (when CHERRY POPTART was first proposed) and is finally out from Last Gasp. Got to be one of the longest books in the making. DOG'S LIFE and CHERRY POPTART go for $2 each.). The original is in Larry Shell's collection. DOG'S LIFE is vintage Todd-style sci-fi with a lot of twists. Organleggers rip off the bodies of humans and graft their heads on the bodies of dogs, leaving the dogs to roam & scavenge in a furistic Las Vegas. The dog stories began back in BRAIN FANTASY 2 and this book was projected for 1978. Front and back covers are paintings, both of which were on display at Creation. This book is proof that we are still getting quality comix in spite of the decrease in quantity. CHERRY POPTART is parody Archie which is cute, but lean on content. Larry Welz copies Bob Montana's style well, embellishing it with detail. He adds the sexual dimension, but does not measure up to the MAD parody which was done by Kurtzman and Elder in the 50s--STARCHIE. Larry Todd steals the book with his VAMPIRONICA, the splash for which is reproduced in color on the back cover. I enjoyed Jay Kinney's little story about the CIA vampires.* I spent the weekend at the San Diego Con. Monitored a panel on ugs which included: Denis Kitchen, Ron Turner, Melinda Gebbie, Kim Deitch, Dan O'Neill, George DiCaprio, Robert Williams, and Leonard Rifas (his first panel appearance). Last Gasp was the only company that had any new ugs. I've previewed two of them here and will preview a couple more next issue. Krupp has some new ones, but they didn't make it out. BOP, I'm told, will end with the first issue, the fate of a lot of magazines this decade. Some of the art drawn for BOP 2 will appear in COMIX WAVE this Fall (work by Miller and Valentino). I noticed Bill Woggan near Ron Turner's table in the dealers' room so I got them together for a photograph. Loved Bill's expression when he started thumbing through CHERRY POPTART. Woggan used to do the Katy Keene stories which appeared in many of the Archie mags in the 40s and 50s. Nearby, George DiCaprio was dealing ugs out of his two trunks. George, the editor of Cocaine Comix (#4 just out), had some bad luck this year, getting his van ripped off and burned. His office was in his van. Few old ug comix on the scene this year, though a couple of dealers were buying heavily.

PRESENTLY...
WHERE AM I?? ALL I REMEMBER IS READING THAT TOP SECRET FILE AND THEN EVERYTHING WENT BLACK
YIPES! THEY'VE STUCK ME IN ONE OF THEIR SPECIAL HOSPITALS WITH SPECIAL DOCTORS!
I'VE GOTTA GET OUTTA HERE BEFORE THEY LOBOTOMIZE ME OR SOMETHING!!!
GODDAMIT! THOSE PERVERTS STOLE MY CLOTHES!

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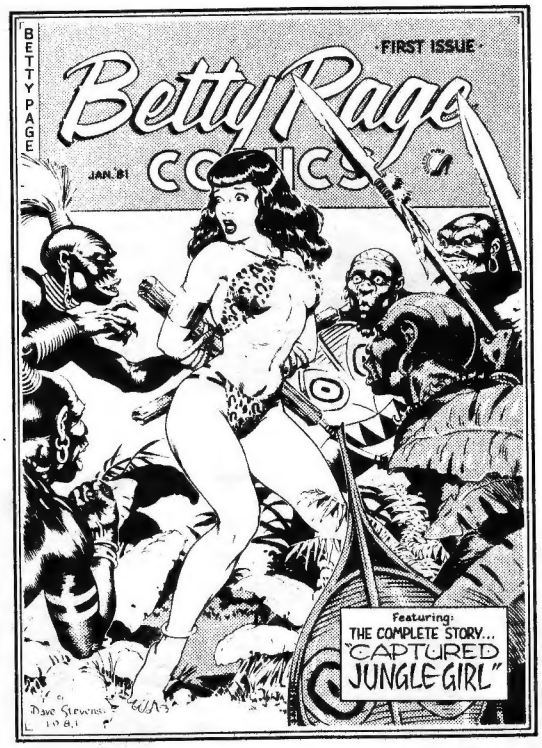
for Marvel lately. It's over. Why? Marvel has lost the Dennis market. Got a 60¢ price tag on the comics and they're selling in liquor stores and 7-11s. Someone in the audience suggested a parallel between Ketchum's Margaret and Schulz' Lucy and Hank told him that none of his characters were anything like Schulz. He explained that all of his kids were part of a complete community, that they all had parents and acted like real kids. Schulz' characters were orphans and their philosophical expertise often made them adults in kid clothing. Ketchum lived in Switzerland for a long time. This was his first appearance at the San Deigo Con. Will Eisner was on a panel, but it was mostly hype for THE SPIRIT, the book which is keeping Kitchen Sink afloat. Eisner didn't get into much of anything during a dry interview. He's a good speaker and a teacher at the School of Visual Arts and I would have preferred to hear him give an organized talk. A little hype is fine, but too many of the panels at the con become nothing more than advertising and it's like sitting in front of a marathon of commercials. What people want out of those who sit on panels is an idea of who they are, what kind of people they are, what it is that helped them to overcome anonymity and become someone worth listening to.

Any convention is a giant commercial, complete with star testimonials and a lot of demos. A convention is the cheapest advertising a comic company can get. The big companies get a lot of free action, because the comixstars from their best sellers can't help but hype the going product. Think on it. Movie stars get hundreds of thousands of dollars for giving testimonials for a lot of crap on television, but the best a comixstar gets for hyping the latest pop marvels is a plane ticket and a hotel room and the privilege of talking to a lot of nerds for four days. Got to hand it to those guys, particularly to their capacity for self-deception. A salesman who is hyping cars or breakfast cereals knows full well that he belongs to the company and is simply a salesman for that company, but the factory workers in the Eastern Comics Establishment have bought the hype and conned themselves into thinking they are the stars while their bosses back in New York reap the fruits of their labor from above and behind the scenes. It's all dollars and cents there. A comic book isn't great because it sells a million copies. As a matter of fact, that's adequate argument for calling it a mediocre cop-out. You sell high when you cater to the groupies; go for individualistic art, and you're only going to sell to the discriminative few. Hank Ketchum got 30 minutes at the San Diego con, a short Q and A session. At the 25 minute mark, he got the bum's rush. John Byrne was coming on and the Marvel groupies couldn't wait a few minutes. Someone should have reminded them that Hank has been doing Dennis the Menace

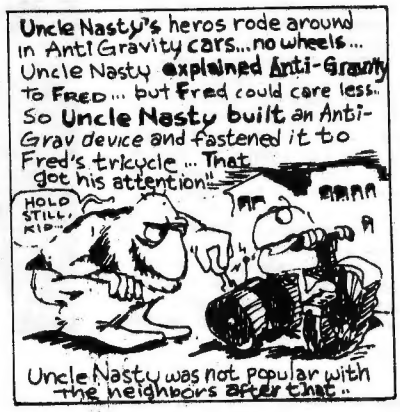


Robert Williams was at the Con. Sold out of his REAL HOT RODS DON'T HAVE FENDERS t-shirts. Suzanne Williams was walking around in a new t that said KILL 'EM ALL. LET GOD SORT 'EM OUT, a winged skull and knife design. Ron Turner had his beard braided and he dropped the braid between Melinda Gebbie's you know whats for a picture. She's wearing one of the hot rod t's, naturally. Actually, I'm going to run some of these pictures for you, but I have to get them half-toned and all so it will be a couple of issues from now. Save all this chit chat and you can match it up with the pix later.

THE NEW STUFF FROM COMIX WORLD:

COMIX WAVE 9	$1.50 pp.
BAD GIRL ART 2	$2.37 pp.
FUNNY ORGANS 4	.50/stamp.
COLOR PHOTOS	$1/stamp EACH

(excellent shots of Crumb, Barks, Shelton, & most of your favorites. 3 1/2 x 5" snaps)


Uncle Nasty's heros rode around in Anti Gravity cars... no wheels... Uncle Nasty explained Anti-Gravity to FRED... but Fred could care less.. So Uncle Nasty built an Anti-Grav device and fastened it to Fred's trikycle... That got his attention!
HOLD STILL, KID!
BRRRR
Uncle Nasty was not popular with the neighbors after that..

That's the inside front cover of FOUR-FISTED TALES top left. I picked one up at the convention and it should be at your local stores. Strong influence of Vaughn Bode. Nice read. BETTY PAGE COMICS is the inside cover of Jack Dicken's adzine. Dave Stevens drew it in Fiction House style. Someone ought to do the comic for real. It would be a great seller. Betty Page was a model for the girly magazines in the fifties. Interest in her revived when Jeff Rund published a couple of books of pin-ups from the magazines. I know Melinda Gebbie is into Page these days. She has a postcard and several paintings of Betty in her folio, one of which she did with Greg Irons at last year's con. That one features Betty and Gregor in a compromising position. Stevens really caught Betty's roundness and her naivete in his mock cover. Meanwhile, next to you on the right, you'll find Dan O'Neill's UNCLE NASTY and Fred guesting in Crabman's first comic JUNIOR JACKALOPE. Junior and Suicide Squirrel solve the mystery of those missing socks at the laundromatt in #1. Crabman does the strip regularly for the Nevada City INDEPENDENT. Write him there at P.O. Drawer 38, Nevada City, CA 95959. The comic is $2.

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